

# THE GHOST THAT TIM LAID.

BY EDWIN F. PAYNE.

one, but then your laugh has a sort of mournful

thing to make his friends sit up and blink, for "Buck" was one of the hardest-headed, sanest and most efficient engineers on the C., F. and G. Railroad. He had night.' been known as an avowed disbeliever in apparitions. unlucky numbers, warnings, "hoodoo" engines and other matters which thousands of railroad men set his head back against the wall. much store by. The half-dozen men warming them-selves beside the round-house stove eyed "Buck" in the engineer vouchsafed nothing further. wonderment.

you mention 'em before. Don't seem to have scared and said: none of that paunch off of you."

When "Buck" Connors appeared as the champion of wraiths, spooks, ghosts and uncanny things it was a all up in the yards at Marshville about a year ago. "Nothin' more did I see of the ghost, and again

in the pocket of his jumper, crossed his legs and laid about it when we get to Snively, providin' you've seen once."

So you've seen 'em, have you, 'Buck?' Never heard almost to a feverish pitch, then he straightened up Finally we go to Cripple Hill and just before we got

half sarcastic grin and waited to see how his challenge would be received.

well up to seventy mile an hour. You know just at Ghos and waves its arms.

the bottom of the hill and about a hundred yards "I thought Tim'd turn a back summerset. He was

Connors seemed to have ended his story. He a peek at that clump of rees over on my side. Never spooks, but you can't get away from that thing, see him sia kin' up powerful in his run, but he gets. She were them white things so I would be sure to see knocked the ashes out o his pipe and stowed it away mind what for Just you look and then I'll tell you all. Buck. It's there and we've both seen it, more in another grip on himself and goes on. I can see her from the car window.' somehing."

"Tim was so full of curiosity he was like to bust I kept cheerin' Tim up and arguin' that there wasn't and about every stop he'd ask me what I wanted any such thing as ghosts and how it was probably Connors waited until the interest had been aroused him to look at the trees for, but I wouldn't ell him. this thing or that thing. to the bottom Tim come over to my side. It was for me, Buck. I'm goin' to get off the run. I can get "Well, it was one Saturday night, when we was moonight and you could see pretty plain. Well, just some other engine and I'm goin' to do it. There's a cup of tea and a sandwish for his wife and comes terin' the air with his lantern back there and you John Bearsley eyed "Buck" with a half quizzical, late and I was turnin' her down Cripple Hill pretty as we got about opposite the trees out comes Mr. just one chance of you and me traveilln' together

thought it would be foolish to pay any attention how solemn he took it I tried to sort of laugh i off don't get her out.'
and allowed it was probably a sheet hung out by "Well, I shut off and give her the air, while Happy "For two or three nights after that I kept waethla" somebody campin' in the grove. But that didn't goes climbin back. As luck would have it, we pu'led

"Well, I was gettin' pretty squeamish, myself, but

"Tim seen it once more and then says, 'No more longer. If we don't see it Saturday night I'll stick, but if it's there off I go and you can get another

then, for we was past in a jiffy. It was only medium dark that night and I was positive I seen what I did.

"I didn't say nothin' to Tim about it that time. I wasn't worried much, bein' no believer in ghosts, and could see that. I told him the story and when I seen and it's goin' to burn up a lot of them dudes if we

them trees, but I didn't see anything more, and forgot all about it when Saturday night come. Just as (Copyright, 1902, by Dally Story Pub. Co.)

"Buck" turned a coldiy contemptuous eye on Fergus all right to laugh at ghosts 'till you've seen the sound of his voice and says, 'Of course them trees. I wasn't playla' ghost and I didn't mean to scare at the sound of his voice and says, 'Of course them trees. I wasn't playla' ghost and I didn't mean to scare thing about the ghost, he held on the forgot all about it when Saturday night come. Just as the got all about it when Saturday night come. Just as the got of the foot of the foot of the hill out comes that white the ghost and packed down the dotted in his cob pipe them trees. I wasn't playla' ghost and I didn't mean to scare the sound of his voice and says, 'Of course them trees. I wasn't playla' ghost and I didn't mean to scare anybody. You see—you see'—and then it slides over or ten minutes, but Tim was watchin' for its,' he says, to cry again, only soft-like this time. The man is a guson and packed down the dottel in his cob pipe with the blackened end of a stubby finger.

"It was about two years ago," he said. "I was pullin' the express, she was No. 6 then, and Tim Powers was firin' for me. Tim, you remember, got cut all up in the yards at Marshville about a year ago. "Well, Tim and me both seen it a half-dozen times. It used to come out of that clump of trees just at the litused to come out of Cripple Creek. It was always on Saturday, night."

Level to come out of Cripple Creek. It was always on Saturday night."

Level to come out of Cripple Creek. It was always on Saturday night."

Level to come out of that clump of trees just at the night."

Level to come out of that clump of trees just at the night."

Level to come out of the co him reach the ghost and grapple it and then there's

a fearful yell. fearful yell.
"That's a woman's screech or I'm not fifty years you, mister."

You, mister."

You, mister."

Tim wasn't sayin' anything, just chewin' sort of old,' I says to myself, and just then another man out and sees the train carryin' off the family.
"Tim had started back with the ghost when the

man reached them. There was a great wavin' of arms and I could hear a heap of words jumbled cab, and just as we pulled out I looked back, and

carry some weight. They get to the fence and I hears Tim say. 'Well, you lift her over, for she's got to be talked to by Mr. "Buck" Connors. man lifts the ghost over the fence and they all come up to the engine. The ghost is sobbin' quite free and the men are eyen' each other pretty sassy.

"I climbs down and lays my hand on the ghost's I can see this spook is mighty good lookin'. It has on a long, white, flimsy sort of cloak and a white knit thing over its head. As I said, I lays hand on its arm and says, kind of soothin' like: What are you playin' ghost for? Don't you know you oughtent to do that, you might scare somebody? and I sort of grins at Tim.

"The other man is figgitin' around and tryin' to get a chance to speak, and finally he spatters out. 'She ain't playin' ghost at all.' The ghost plucks up courage at the sound of his voice and says, 'Of course

"I just give one roar. 'Another ghost laid,' I says.
'Well, I wish you good luck, Miss Mary Spook, and

goes tearin' through the ditch an over the fence savage on his cud. All of a sudden he says, 'You'd toward Tim and the ghost. He was runnin' like a better lift Mary over the fence, mister, and then saip man that's gone into a railroad lunch room to get lively for the train because "Happy" Stearns is shatdon't want to get left.'

"Mary was lifted over the fence and the man made a run for the train. Tim and me climbed into the "Where was you when you saw this soopernatchral bein, 'Buck's' asked 'Dan' Ferguson. 'Ridin' on your pilot or dancin' in the billowy smoke of your pilot or dancin' machine?"

Though Ind and me claimed me and In and me color of the glost when he stumbles into the rack there's a clump of trees. Just as we about the color of the ghost when he stumbles into the cab and just as we about the color of the ghost when he stumbles into the cab and just as we about the color of the ghost standin' at India don't there was the story of the cab and just as we about the color of the ghost standin' at India don't there was the story of the cab and just as we about the color of the ghost standin' at India don't there was the story of the cab and just as we about the color of the ghost standin' at India don't there was the story of the cab and just as we about the color of the ghost standin' at India don't there was the story of the cab and just as we about the color of the ghost standin' at India don't there was the story of the cab and just as we about the color of the ghost standin' at India don't there was the story of the cab and just as we about the color of the ghost standin' at India don't there's a clump of trees. Just as we about the color of the ghost standin' at India don't the standing the calm of the track there's a clump of the track there's a clump of the cab and just as we about the color of the ghost standing the calm of the run in the standing that the color of the ghost standing the calm of the run in the standing that the color of the ghost standing that the color of the ghost standing the calm of the color of the ghost standing that the color o

SNAPSHOTS UNDER OCEAN

Submarine-photography is not likely to become a popular pastime, but it is leading us into unknown regions, and Louis

ing us into unknown regions, and Louis
Boutan, who began by investigating the
animal life of the waters, has become
an enthusiastic sea-bottom camerist. He
has lately published some of his remarkable photographs of submarine
scenery, says the Pittsburg Gasette.
He uses a hand camera, which is inclosed in a tight copper box, having a
plate-glass window, and mounted on
a castiron tripod. Suitable mechanism
is provided to expose and change the
plates.
The pressure of the water, inconveni-

provided to expose and change the plates.

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Round Yoke Waist, 4,188-Seven-Gored Skirt, 4,068.

Embroidered pougee is in the height of style and makes most satisfactory as well as fashionable gowns. The smart model illustrated shows the material in sage-green, with trimming of ecrue lacand beading run with black velvet ribbon, and is exceedingly handsome, but all pliable saks and wools and fine linen and cotton fabrics are appropriate In the case of the original the lining is cut away beneath the yoke, so giving a trans parent effect, but mousseline can be used beneath the lace or a lining can be continued to the collar when pre ferred, or the waist can be left unlined. The foundation or lining for the wais is smoothly fitted, but closes with the walst at the centre back. The waist proper consists of the round yoke, tucked backs and a slightly full tucked front. As illustrated, the yoke and low collar are joined by the beading, but the stock can be made separately if pre ferred. The sleeves are in elbow length tucked in clusters and trimmed match the waist and are finished with deep lace-edged frills.

The skirt is cut in seven gores, then tucked at front and sides, the tucks concealing the seams and producing flounce effect by being stitched with silk in graduated lengths and falling free at the requisite distance from the lower edge. The back is tucked for a short distance and laid in deep inverted plaits that provide fulness below. The carefully fitted yoke is joined to the upper edge, so avoiding all unnecessary bulk about the waist, while the gores render it possible to obtain the desired slender effect with the fashionable flare

at the foot. The quantity of material required for a medium size is: For waist, 4 yards 21 inches wide, 31/4 yards 27 inches wide

AN ESQUIMAUX ARROW. \*An Esquimau arro of walrus ivory, found imbedded in the breast of a healthy Canadian gray goose shot nea Spokane, is on view in a store in that city. No arrow of that sort was ever seen in Spokane before. The bird had evidently carried it thousands upon thousands of miles from the Far North, where it was snot by some Esquimau. in these columns to-day. Patterns may directions,

FOR LITERARY BEGINNERS.

21/2 yards 32 inches wide, or 11/4 yards 44 edging, to trim as illustrated; for skirt, with 1/4 a yard of all-over face for yoke Caricature, whose classinches wide, with 8½ yards of insertion, 9½ yards 27 inches wide, 8½ yards 32 and 6 yards of applique for trimming.

12 yards of beading and % of a yard of inches wide, or 8 yards 44 inches wide, The waist pattern, 4,188, is cut in sizes

for a 32, 34, 36, 38 and 40 inch bust measure. It will be mailed for 10 cents. The skirt pattern 4,068 is cut in sizes in or draw the best faces for a 22, 24, 26, 28 and 30 inch waist for the incomplete plomeasure, and will be mailed for 10 cents. ture shown above. If both patterns are wanted send 20 pretty face should be

If in a hurry for your patterns send an woman and a funny face extra two-cent stamp for each pattern, for the young man. Cut and they will be promptly mailed by the completed drawing letter post in sealed envelope.
Send money to "Cashier, The World, and mail it to "Caricatere" Pulitzer Building, New York City."

Questions in dressmaking whether they concern new dresses or the remodelling of making over of old ones, will be answered by May Manton in these columns.

J. C .- "Gibson" dresses are much worn by little girls and are charming and stylish. The pattern 4096, illustrated in The Evening World of July 30, will suit your material nicely. Finish with tailor stitching and make belt collar and cuffs of heavy lace.

R. G .- Box-plaited shirt waists will be worn all the autumn and winter. Pique is quite heavy enough for home wear throughout the cold weather. If you will use the pattern 4098 shown in The Evening World of July 28 you will be satisneu, I am sure.

M. L.-Collariess waists are greatly in rogue and are charming when the throat is plump and round. Your mousseline would be charming made after the design (waist 3913, skirt 3895) shown in The Evening World of July 31. Use cream lierre or Chantilly lace as trimming. For your purpose I should certainly ad vise the V-neck and elbow sleeves.

POINTS ON CARE OF HAIR Don't wash the hair too often. Let it have plenty of fresh air Don't use a lot of washes and lotions

you know nothing about. Nothing will improve it quicker than This is a sketch of the fashionable be obtained through The Evening Careful and vigorous brushing.

Choose your combs and brushes with great care.—San Francisco Post.

## THREE FREE SCHOLARSHIPS IN CARICATURE

ourses of instruction in the National School of rooms and studios are in the Pulitzer Building, will be given to the three boys or girls who sketch drawn for the young from The Evening World Editor, Evening World, P. O. Box 1,354 New York Messrs Dan Mc Carthy and Moses Burger, Director and Assistant Director respectively, of the National School Caricature, will select the

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cature of the summer man."

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> Jim Dumps would walk the floor for hours With baby, who yelled with all its powers.
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SATURDAYS 9.20 A. M., 1.15, 3.10 P. M.
LV. LONG BRANOH 7.10 A. M., 3.30 & 5 P. M.
LV. LONG BRANOH 7.10 A. M., 3.30 & 5 P. M.
LV. FT. W. 123TH ST. 8.55, 9.50, 10.40 A. M.
LV. BATTERY 9.20, 10.20 and 11.10 A. M.
LV. BATTERY 9.20, 10.20 and 11.10 A. M.
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### concerning its importance. Seek the velope, if you inclose one, are large steadying guidance of common sense enough to slip your manuscript in and and look at the matter from the plain, out of easily. Otherwise it may get torn practical, everyday point of view, when the envelope is opened. practical, everyday point of view,

SOME RULES FOR WRITERS.

A HUMMER 400 FEET HIGH.

is to be an immense hollow steel shaft, rection to that next to it. horoughly anchored, within which some twelve elevators are to be run to carry passengers up and down. Around this passengers up and down. Around this is to be built the top proper, in perfect similarity to the boyhood's plaything. The plug at the top, of course, will be the upper end of the huge core referred to, and in the extreme of this plug will be an open observatory, stationary, and commanding a view of the entire fair grounds and more. Just below the plug will come the curved upper section,

THE LARGEST OF TOPS. which like a huge umbrella will serve as a roof, protecting the lower portions. Below this "umbrella" will be built the remainder of the top in decreasing di-ameter and cut in lateral sections into The construction out of steel of an ameter and cut in lateral sections into immense "peg top," the same old shape circular floors, upon which will be familiar to every youngster in the land, rented concession space for various ateven to the plug on top, which every tractions, such as candy booths, resyoung American thinks he must cut off taurant, summer garden with beer acyoung American thinks he must cut off to before he has a satisfactory article of top furniture, is proposed for the St. Louis World's Fair, says the St. Louis Globe-Democrat.

This immense top is to be some four tractions, such as candy booths, restaurant, summer garden with beer accompaniment, &c. It is proposed to build each floor independent of the one above and below and to arrange for the revolving of each floor about the huge hundred or more feet high. The centre Each floor will revolve in opposite di-

Bear in mind, in short, that the best way to submit a manuscript is simply to

FOOD TO SUIT.

A distinctly twentieth century idea 1

## A MATADOR TOSSED BY A BULL.



This is an actual scene from the arena at Madrid while a builfight was going on in honor of King Alfonso's accession. An infuriated and very wild buil caught a matador on his horns and tossed him high in air. Unfortunately the matador was not seriously injured. The torture of the poor bull is pretty well pictured in